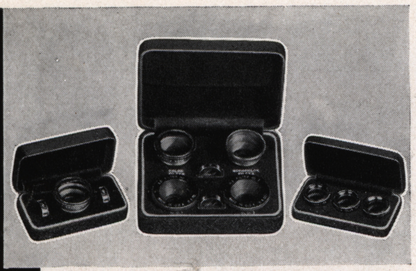
THE CINÉ KODAK NEWS

BIG NEWS FOR
ALL MOVIE MAKERS
ON PAGES 3 AND 4
OF THIS ISSUE!

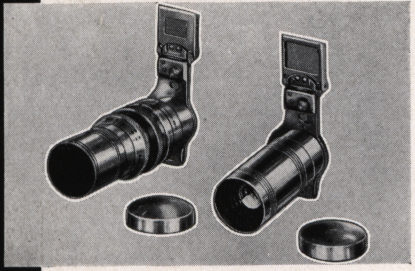
NOVEMBER
DECEMBER
1931



CINÉ-KODAK COLOR FILTERS

Ciné-Kodak Color Filters lend added beauty to "Pan" made movies. For f.1.9 Ciné-Kodaks, $5. For f.3.5 or f.6.5 Ciné-Kodaks, $4.50. As part of the complete Filter Outfit (center) including Kodacolor Assembly, $20.

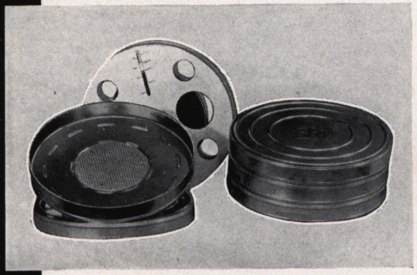
TO EVERY MOVIE MAKER ON YOUR CHRISTMAS LIST



F.4.5 TELEPHOTO LENS

The Telephoto Lens acts like a powerful telescope. With it you get clear, sharp "near views" of distant subjects. Left: f.4.5, 4½-inch Telephoto Lens, $60. Right: f.4.5, 3-inch Telephoto Lens, $45.

these Eastman gifts will bring new thrills, new convenience



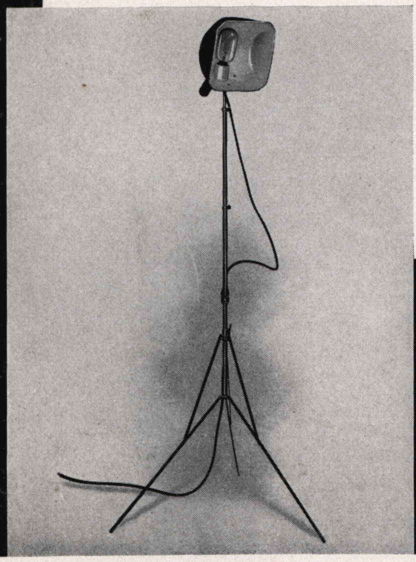
HUMIDOR CANS AND 400-FOOT REELS

For storing and humidifying film. Keeps films clean, and, when blotter is moistened, makes films pliant for smooth projection. Humidor Can or Reel, 75 cents.

HERE are a number of useful accessories that add much to the fascination of home movies . . . that every movie maker wants . . . that you'll want yourself.

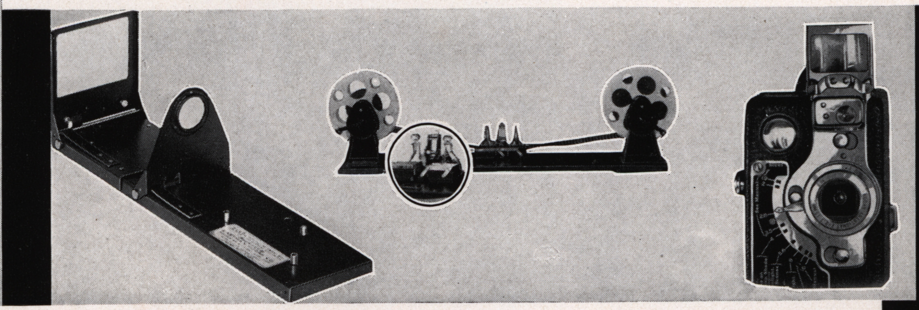
So make this page your Christmas shopping guide for every movie maker on your list. Check their names off now with one or more of these accessories you'd like them to have . . . they'd love to get.

Then see your Ciné-Kodak dealer. Eastman Kodak Company, Rochester, New York.



KODALITE, MODEL B

This popular light greatly broadens the scope of indoor movie making. Its telescoping stand is quickly and easily set up or taken down. Lamp is adjustable in any direction. Single unit, $15. Double unit, $27.50. Complete outfit, including Single and Double unit, with carrying case, $50.



CINÉ-KODAK TITLER

For making your own movie titles. Simple to operate with professional-looking results. You can use snapshots as backgrounds for art titles—cut illustrations from magazines—have your camera subjects autograph their own title cards. Price, complete with 100 special title cards, $6.50.

KODASCOPE RAPID SPLICER AND REWIND

Each reel standard on the Rapid Splicer and Rewind has a four-to-one gear attachment, for rapid film inspecting and rewinding in either direction. The Splicer cuts both ends of the film in one operation. Kodascope Rapid Splicer and Rewind, $25. Kodascope Rapid Splicer, $15.

15 MM. F.2.7 WIDE ANGLE LENS

The Wide Angle Lens is useful when making indoor pictures in small rooms or outdoors where it is difficult to get far enough away to include the desired area. It is of fixed-focus type and can be instantly interchanged with the f.1.9 or f.3.5 on the Model K Ciné-Kodak. Price, $45.

NOVEMBER - DECEMBER 1931

THE CINÉ-KODAK NEWS

Published Bi-Monthly in the interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 8, Number 5.

HERE IS NEWS

A 40-cent, 64-volt lamp supplies ample illumination for any in-the-home *f*.1.9 or *f*.3.5 shot when Ciné-Kodak Super-sensitive Film is used

THOUSANDS upon thousands of movie makers have used the new Ciné-Kodak Super-sensitive Panchromatic Film for indoor movies with ordinary home fixtures. They know the remarkable speed of this film and have experienced the thrill of being able to take advantage of that richest source of movie subjects —the home.

To many others, equipped with Kodalites, group scenes have been as accessible as have close-ups to those using ordinary home lighting. For one brilliant light source is much more effective and far easier to use than many sources of lesser illumination. But many have not yet purchased special lighting apparatus such as the Kodalite.

Your attention is therefore called to a lamp which will enable *all* cinamateurs to take advantage of any in-the-home shots no matter what the lens equipment of their cameras may be.

This lamp is 64-volt, 100-watt and, though not intended for home illumination, is unusually effective for movie making. It is known as the 64-volt, 100-watt Mazda lamp. But, when used with 110-volt, alternating or direct, home current, the resultant overloading of its filaments produces unusual brilliance. This overloading obviously shortens the intended life of these lamps, but tests indicate that, with 110-volt current, many of them will burn about 45 minutes—which is the exposure time of more than 1,000 feet of 16 mm. film. And even when a lamp lasts but 15 or 20 minutes, it permits the exposure of several hundred feet of film.

When Ciné-Kodak Super-sensitive Film is used, *one* of these lamps in an inexpensive reflector will furnish sufficient illumination for making group shots similar to those illustrated on this and the following page. Three of these lamps used without a reflector, in ordinary wall or ceiling fixtures, will enable *f*.1.9 camera owners to film *any* subject in *any* part of an ordinary sized room.

And these lamps cost but 40 cents each!

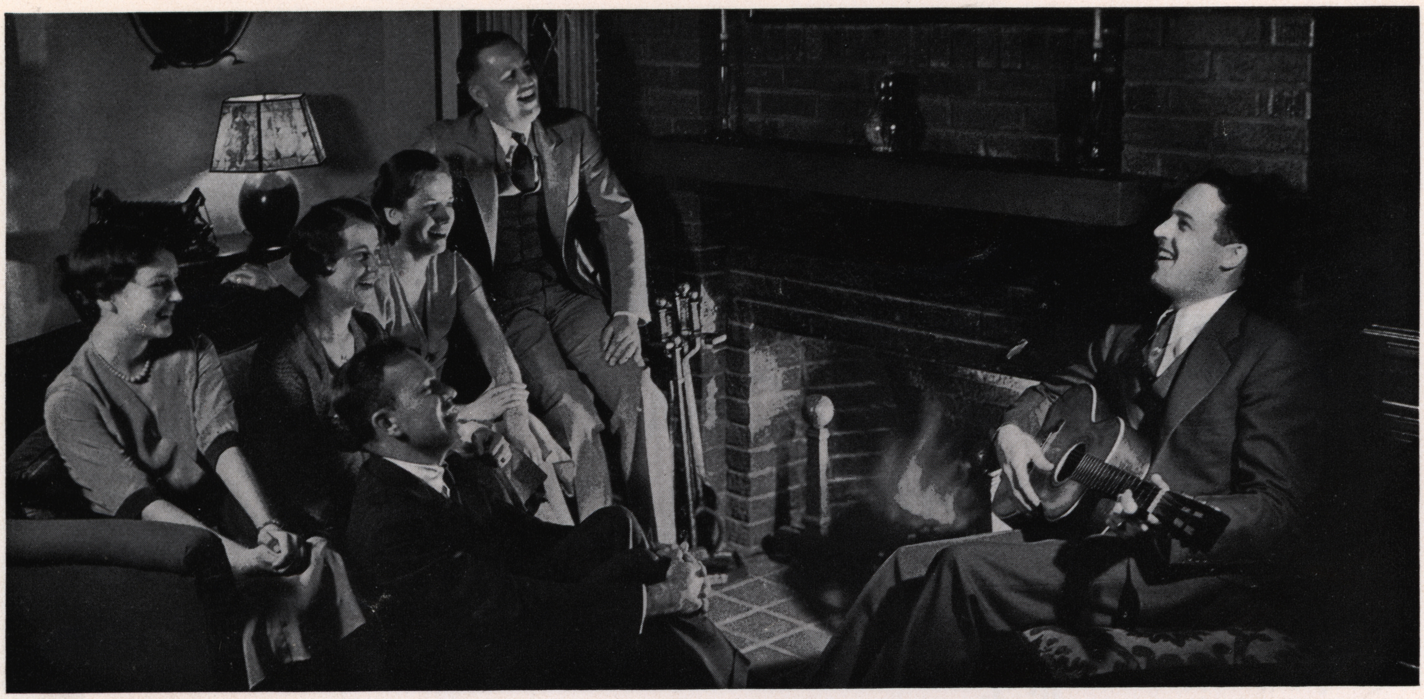
Consider the importance of this announcement

It means that *f*.6.5 and *f*.3.5 camera owners, as well as owners of *f*.1.9 cameras, when using these lamps and Ciné-Kodak Super-sensitive Film, may make practically *any* indoor shots that they may desire.

For example, when using *one* of these lamps in a reflector four feet from your subjects, use stop *f*.3.5. At six feet, use stop *f*.2.8, and from eight to twelve feet, use stop *f*.1.9. When an additional lamp is used in a reflector, one diaphragm stop smaller may be used.

The distance from camera to subject, provided the camera is correctly focused, has no bearing upon the *clarity* of your pictures. It is the distance from light to subject that is important. In other words, you needn't crowd your subjects, but can stand well back with the camera and make scenes such as those used to illustrate these pages.

When friends drop in for the evening you can get into action with your movie camera in less time than it takes to set up the card table—thanks to speedy Ciné-Kodak Super-sensitive Panchromatic Film and the handy 64-volt Mazda lamp.



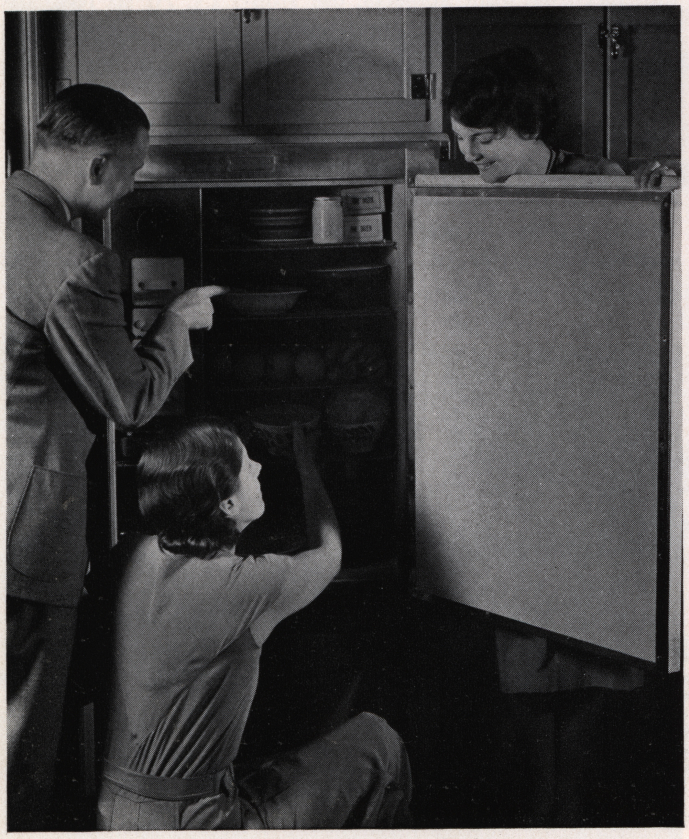
Shots like these are most easy to make. The fire-light effect is obtained from one 64-volt lamp shielded by the guitar player. Two others in wall fixtures supply the general illumination.

Reflectors for these lamps are quite easy to obtain, and no specific model is required. Two types, originally designed for use with Photoflash bulbs in still photography, are already available to dealers from various manufacturers. One type is a single unit metal reflector with extension cord for plugging into the home current. Reflectors of this kind sell from $1 to $1.50. The other is a folding cardboard "silver-surfaced" reflector, easily fitted to any extension cord or bridge lamp socket, and is sold by many photographic dealers for 25 cents. The lamp should be lighted only while the camera is running, to prolong its usefulness and to avoid overheating the cardboard reflector.

It is estimated that, for general illumination, one of these lamps in a reflector is as efficient as three in unshaded fixtures about the room. However, although a reflector is a convenience, it is far from being a necessity. For example, in an average size room of 15 by 20 feet with light colored decorations, three of these 64-volt lamps in unshaded wall fixtures give sufficient illumination for excellent movies at any camera distance with the lens at *f.*1.9. The same area may be covered at *f.*3.5 with six 64-volt lamps. Interesting backlighting effects can be obtained by using an additional 64-volt lamp in a shaded table or floor lamp placed behind the subject. One of these lamps will furnish sufficient illumination for an *f.*3.5 shot of the baby splashing in the bathtub, due to the high light reflecting properties of bathroom walls and ceiling.

Certainly this is timely news that will be welcomed by all cinamateurs. For now the indoor season is in full swing, and gay gatherings are the order of the day. You and your guests will be doing things that will be ideal movie subjects—and you can film every one of them. Thanksgiving, Christmas, New Year's parties and family gatherings are on the way. Thanks to the speed of Ciné-Kodak Super-sensitive Panchromatic Film and the introduction of the 64-volt lamp, you should, and now you *can*, film them all.

These lamps may be obtained from, or ordered through, Ciné-Kodak dealers. When purchasing them, buy several spares. One or two of them *may* burn out during an evening's picture making. They are not, of course, a permanent light source, but while they last they are thoroughly efficient.



Ice box raids in the kitchen, the youngsters splashing in the bathtub—one 64-volt lamp will do for the former at f.1.9, and one for the latter at f.3.5, without a reflector.

TIPS FOR THE OUTDOOR TYPE

Shots for those who film -- and films for those who shoot

THIS is indeed a hazardous season for our four-legged and feathered "friends"—toward whom we make the most unfriendly gestures. Out in the open spaces where men are men and game is scarce guns are booming a staccato finale to the lives of countless deer, rabbits, and fowl.

Other humans, equally fond of shooting but perhaps more squeamish about their targets, are toeing the line at trap shooting clubs and blasting scores of clay pigeons to smithereens.

And more urban humans, whose sole personal contact with wild life is confined to the local zoos, are bringing acute indigestion to the inmates by well-intentioned gifts of peanuts and popcorn.

Hardy golfers are still pursuing par down the fairways, only to lose it in the traps or on the greens.

Equestrians and equestriennes are bounding over fences or bouncing around bridle paths.

And, in scattered instances, crowds will yet gather in icy stadiums to hear the thud of booted toes on pigskin, and, with rabid partisanship, to cheer themselves hoarse for be-helmeted warriors they would not recognize if they passed on the street.

The vigorous out-of-door season has arrived. Action is the order of the day—a condition which is the perfect prescription for movie making. For any one of these subjects is deserving of considerable footage in itself, and offers a most excellent opportunity for presenting first rate cinematic entertainment, whether or not you participate in the goings on.

So here are a few hints for some of the aforementioned subjects, which, while they may not lift audiences out of their seats when transformed into film, should at least keep them on the edges. They must be modified for individual conditions.

There should be no great difficulty for a camera wielder, even if he does not double on a gun trigger, to arrange participation in a hunting trip. In the first place, the rest of the party will be tickled to have a movie made of the expedition, and secondly, a cameraman adds distinction and is nothing less than a necessity today to any well equipped hunting expedition.

Let your lens equipment match the party's weapons. Shotguns and lenses of short focal length will bring home ducks and rabbits, but it takes a long range and single-minded rifle or a telephoto lens to get results with deer or moose.

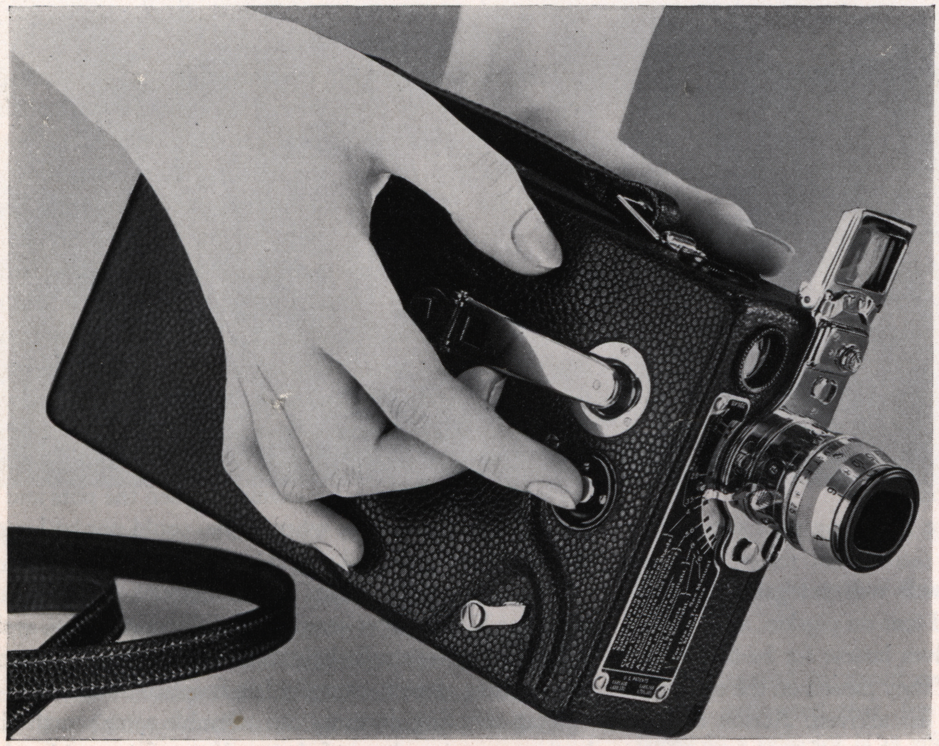
The contrast between everyday life and the hunting lodge or shooting blinds undoubtedly accounts for part of the appeal of hunting. This should and can be conveyed to your movie audiences by preceding the hunting shots with some made at home of members of the party reading hunting magazines, cleaning guns, greasing boots, buying ammunition and the like. One of the big moments is the departure, when the hardy huntsmen bid temporary farewell to wives and bairns and set forth for the wilds. Make that. Next, the arrival at the camp, introduced by distant shots of its locale. Make lots of close-ups of the incidents of camp life, and then the shooting, the lucky hunters and their unlucky victims. Be as ready with your camera as your companions are with their guns, and make the shots that will draw the chuckles. As, for example, when the pots and pans are cleaned by a man, who, when home, could not be lured within shouting distance of a kitchen.

The film supply should be Ciné-Kodak Panchromatic Film and Ciné-Kodak Super-sensitive Panchromatic Film, as the latter will be found especially helpful for cloudy day, early morning or late evening, forest, campfire, or fireplace shots.

Trap shooting devotees can assemble some worthwhile films by interspersing shots of their subjects firing with other shots of the guns being loaded, the clay pigeons being launched, and the hits. These, of course, should be close-ups and a telephoto lens handled by an agile movie maker should make as many hits on the planing targets as the gunners. And, of course, the group around the club-house fireplace warming themselves outwardly and inwardly should not be overlooked.

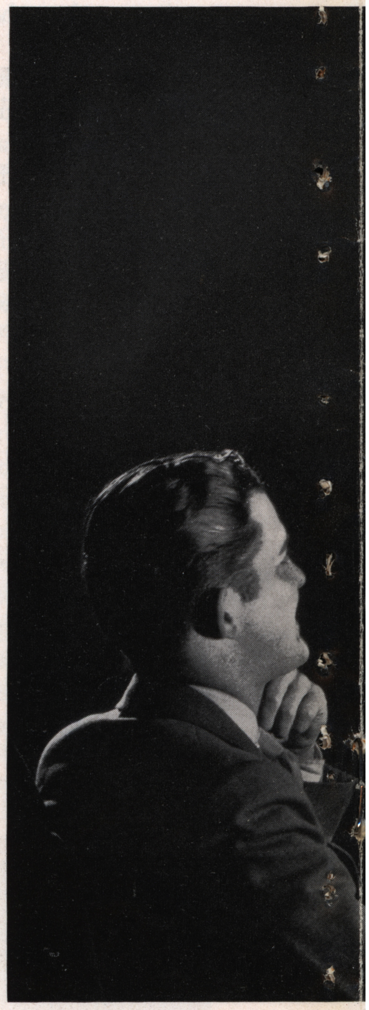
Zoos offer almost unlimited opportunities for first rate movies. With Ciné-Kodak Super-sensitive you can often successfully invade the animal houses as well as penetrate into the depths of the outdoor cages. Be alert for human interest stuff and good sequences. Strange, saucer-eyed urchins, sideway shots of the faces at railings or cages, alternate shots of an outstretched arm offering a peanut to a squirrel followed by another of the same hand tendering one to an elephant, a panoram shot from the front feet of a giraffe upward to his head, alternate shots of flea-hunting monkeys, feeding time in the lion house, the comparative sea-going ability of the seal and the hippopotamus—any or all will delight audiences both youthful and adult.

Give Yourself . . . *and*



Home

Exclusive features of
equipment make hard-
easy . . . bring new brilli
jection . . . new thrill
movie making.



CINÉ-KODAK, MODEL K

The Most Versatile of Home Movie Cameras

1. The half-speed device assists you in obtaining satisfactory movies under unfavorable lighting conditions.
2. *F*.3.5 or *f*.1.9 lenses instantly interchangeable with each other or with Wide Angle Lens or Telephoto.
3. With *f*.1.9 lens when equipped with Kodacolor Filter and loaded with Kodacolor Film makes Kodacolor movies.
4. Winding crank is an integral part of the camera. Always ready for use. Cannot be lost or misplaced.
5. There are two finders on the Model K—an eye-level and a waist-height finder. Eye-level finder gives full vision.
6. Convenient to carry. Extremely light in weight. Shape permits use of eye-level finder without removing hat.

Ciné-Kodak, Model K, f.1.9 costs but $150 including case.
Model K, f.3.5, is priced at $110, including case.

KODASCOPE, MODEL K

The Most Efficient of Home Movie Projectors

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house means less stray light in the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. Rewind release and brake assures tight winding.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Projection lamp and optical parts attached to hinged door of lamp house for easy cleaning and replacement.
10. Central oiling point lubricates most of the important bearings.

Kodascope, Model K, complete, $160. With carrying case, $175.
Operates on 100-125 volts, A.C. or D.C.

EASTMA

all the Family . . . *finer*

e Movies *this coming year*

this Eastman

l-to-get shots

liance to pro-

ls to home

WHEN the spirit of giving is in the air... choose the one gift that will bring lasting pleasure to your family, yourself and friends... movies such as you can get and show only with Ciné-Kodak K and the new Model K Kodascope.

Interchangeability of lenses, an important feature of Ciné-Kodak K, makes it possible to get practically any kind of shot you want to take ...telephoto...wide angle...and *Kodacolor*...without fumbling and delay.

No other camera you can buy makes good movies more conveniently. Nor can you choose a projector more skillfully designed to make your "showing" easy, and to give brilliant action on the screen, than the new Kodascope, Model K. For, with the latter's increased screen-brilliance, improved cooling system, and other refinements, your movies come to life with theater-like sharpness and clarity.

Compare the Model K Ciné-Kodak and Kodascope with any other home movie equipment... and you'll agree...they are a gift you'd like to get or give. Your Ciné-Kodak dealer is ready to prove it.

N KODAK COMPANY, *ROCHESTER, N. Y.*

I excavated several circular tins from under a sizable stack of similar containers in the back of the hall closet—reels of movies made years ago . . .

SOLILOQUY

ANONYMOUS

IT IS seldom that a married man finds himself alone in his home for an evening; particularly one whose children and their friends make of his home a combination of sorority house, debating club and dancing school.

Such was my lot last week.

During this temporary isolation I came to a decision which, if not momentous, is at least pertinent to the season.

Perhaps you'd care to hear about it.

I found myself unable to manage the reading I had expected to enjoy. The unusual quiet of the house was more conducive to meditation. So, putting down my book, I "fell to musing," as the scribes have it, upon the absent sources of pandemonium. It seemed incredible that our boy and girl only a few years ago, five to be exact, had been riding bicycles as furiously as they now drove their car!

Just to convince myself that such was the case, I excavated several circular tins from under a sizable stack of similar containers in the back of the hall closet—reels of movies made years ago with my first camera. I hadn't looked at those particular reels for at least two years, and I threaded them in the projector with not a few misgivings, but the pictures were as clear as ever.

There was my first garden-hose panoram of our son's grammar school graduation class, the family en masse at a Thanksgiving dinner five years in history, just ourselves at our summer cottage, my wife's theatrical contemporaries in full regalia for their first production—a Scandinavian drama full of complexes and as dank as a mushroom cellar, the excavation for our home and the completed job sans landscaping, daughter's victorious finish in a canoe race—fleeting, disjointed yet precious glimpses of almost forgotten years. These movie reels, it seemed to me, like old wine grew richer in enjoyment with each passing year.

And then I came to *the* decision—and I think it one of the most important ones I have yet made in regard to our children. I wanted them to enjoy some of the pleasures that I had had to forego because of the pressure of time. I particularly wanted them to have hobbies, for I'm convinced that the sane hobbyist does his regular stint all the more effectively because of a proper avocation. And the greater the contrast a hobby lends to one's everyday activities, the more fruitful it is. And—one more "and"—if it can effect these important things while supplying educational and artistic recreation, it is all that one can ask.

They shall receive a movie outfit as a Christmas present.

One for which they will be entirely responsible and feel completely free to make use of. I'll try to guide the boy's interest to subjects of a sport or industrial nature, and our girl's to scenics, gardens and color pictures.

These are the subjects which should interest them, and I can think of no better way of their approaching the subjects. I would like the boy to make movies of great industrial projects, to dramatize in film the reaction to them that he must feel to make his way in a world so greatly concerned with industrialism. And I want him to be interested in sports and to be, if not a skillful participant in many of them, at least an appreciative observer. And, equally important is that our girl should be thoroughly familiar with the lovelier aspects of life—flowers, landscapes and the like.

I could give them many other gifts—but I can think of none promising so many worthwhile returns as a movie outfit.

This decision seemed important to me—and I thought it might be to you.

HOLIDAY MOVIES

THE recently introduced Ciné-Kodak Super-sensitive Panchromatic Film and the newly discovered (at least, by movie makers) 64-volt lamp will never seem more propitious than at Christmas time. For then hardly an hour will pass without old friends dropping in to exchange seasonal greetings—and every caller will be another opportunity for a picture.

And the Christmas dinner itself most certainly should not be overlooked. A few 64-volt lamps in ceiling or wall fixtures, a quick finger on light switch and exposure lever, and the day will be yours.

By the way—foresighted movie makers plan to precede shots of Christmas gifts with close-ups of the gift tags as viewed through the versatile Ciné-Kodak Titler, displayed and discussed on the opposite page.

CINÉ-CHAT

The new Ciné-Kodak Titler can serve as a copying device as well as a titler

EASTMAN'S new Ciné-Kodak Titler for Ciné-Kodaks is a talented bit of equipment, although, as illustrated below, its simple appearance belies its versatility.

For example, how often have you bewailed the fact that the home movie camera was invented, or procured by you, too late to preserve this or that incident of the past? Mother's bustle-bedecked skirt and leg-o'-mutton sleeves, your youngster's days of early babyhood, your town or street or home before they were altered by growth or modernism. This desire can easily be realized now if you have old snapshot prints of these subjects. Merely slip them into the Titler's frame and press the exposure lever. They will of necessity lack animation, but their unusualness will more than compensate for this missing factor.

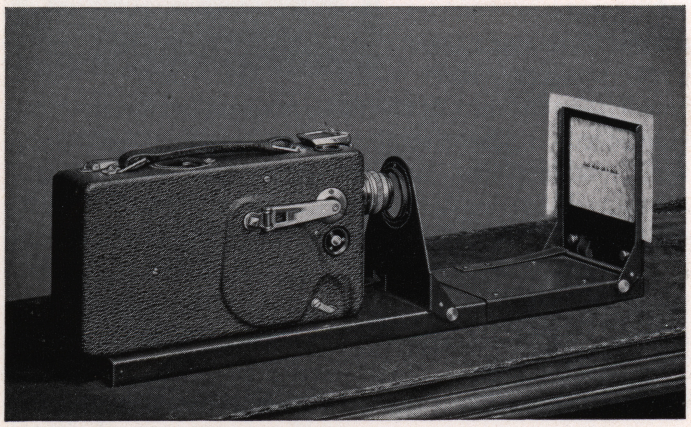
Miniature maps of your vacation travels, old coins, sketches—if you're handy with a pencil—these and innumerable other items sized to fit the Titler's frame may all be added to your movie records.

And for title making purposes the Ciné-Kodak Titler reigns supreme. The simplest way to make them is just to slip one of the cards supplied with the Titler into a typewriter and tap out your titles. Or, pick out a snapshot print with a white or light grey sky to illustrate your movie story and type your title across it. Or use illustrated post cards, or snip out backgrounds from advertising folders, newspapers or magazines. Or hand your camera subjects a title card and have them autograph their own titles.

And the Titler is just as effective in the making of Kodacolor titles, reproducing all colored illustrations with startling realism.

The Titler is an amazingly simple, efficient and inexpensive device. Every Ciné-Kodak owner should enlist its aid in building up the interest of his movies. It costs but $6.50.

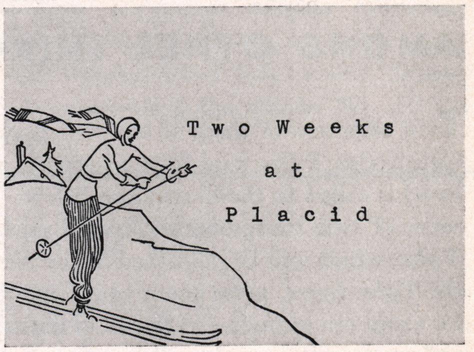
Here is the Ciné-Kodak Titler. It works equally well with Models K, M, BB, and B Ciné-Kodaks. It is far and away the simplest titling device on the market—the only titling device designed for Ciné-Kodaks.



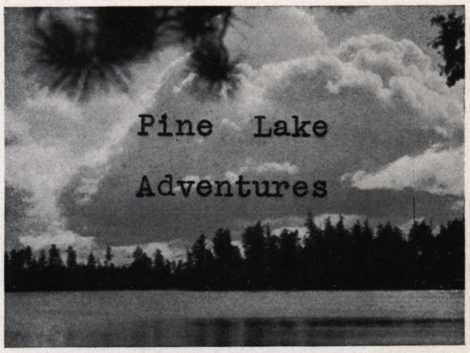
THE Amateur Cinema League of 105 W. 40th St., New York City, will gladly send you a free introductory copy of their current issue of "Movie Makers" if you will drop them a line.

"Movie Makers" is quite a magazine—one that will impress cinamateurs with the scope and possibilities of 16 mm. cinematography. It carries articles on both elementary and advanced movie making. All serious movie makers should read it.

This picture was made years before the advent of the home movie camera, but it, and contemporary subjects, may easily be added to your movie reels with the help of the efficient Titler.



A title typical of those which may be made with the help of advertising illustrations. Depicting a snow scene, its "whiteness" is fitting; but as a rule it will be found best to type upon the lightest section of a dark illustration. Courtesy of Stanfield's Ltd.

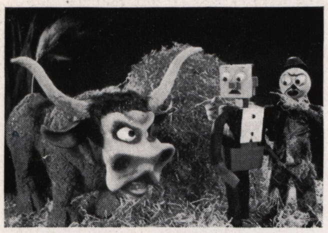


Perhaps the simplest method of making art titles is to type upon ordinary snapshots. Dull finished prints will be found more satisfactory than glossy prints, as they take typewriter type more easily and avoid any possibility of objectionable reflections which might result from bright surfaces.

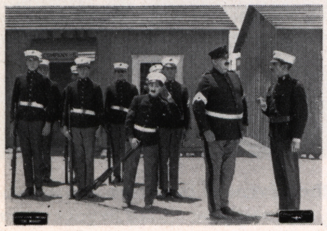
SHORT SUBJECTS FOR LONG EVENINGS

The four corners of the earth are represented in Travel Cinegraphs.

Golf, fishing, steeplechasing, whaling and bullfighting are some of the sports covered by inexpensive Sport Cinegraphs.



All children adore the Fairyland Cinegraphs with Snap, the Gingerbread Man, Chip, the Wooden Man, and the denizens of Doodlebugville.



Charlie Chaplin, Clyde Cook, Al St. John, Larry Semon, and Louise Fazenda are some of the featured players in Comedy Cinegraphs.

THIS is the season for showing pictures, as well as for making them. In thousands upon thousands of homes movies are looping through projectors. Besides the quality of these pictures, showmanship also determines the calibre and quantity of audience enthusiasm. For all movies are made to show, and the more cleverly this is done, the more appreciative will be your audiences.

Projector, film, and screen should be previously established. Chairs should be in position, but not too obviously. Films, of course, should be edited and titled. And, between personal reels, film-wise cinamateurs often make use of Cinegraphs. Covering a wide variety of subjects, adult and juvenile comedies, animated cartoons, fairyland pictures, travel, history, world war, sports, and adventure, there are reels that will interest every audience. You, in your travels, may have visited the lands covered by Travel Cinegraphs. If so, add them to your travel reels.

Ask your Ciné-Kodak dealer for a Cinegraph catalog. You'll be amazed at the quantity and scope of the films it illustrates and describes. And Cinegraphs, professionally made films for sale, are now but $6.00 per hundred feet.

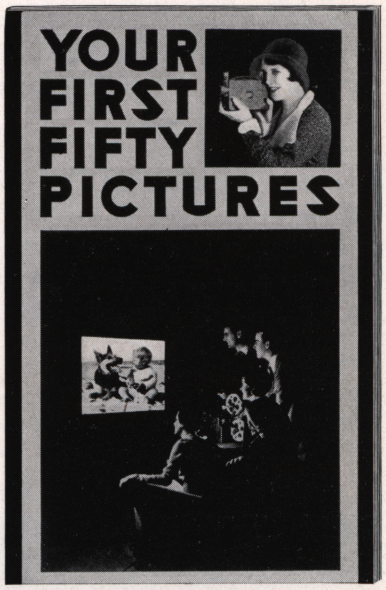
AMONG OTHER THINGS

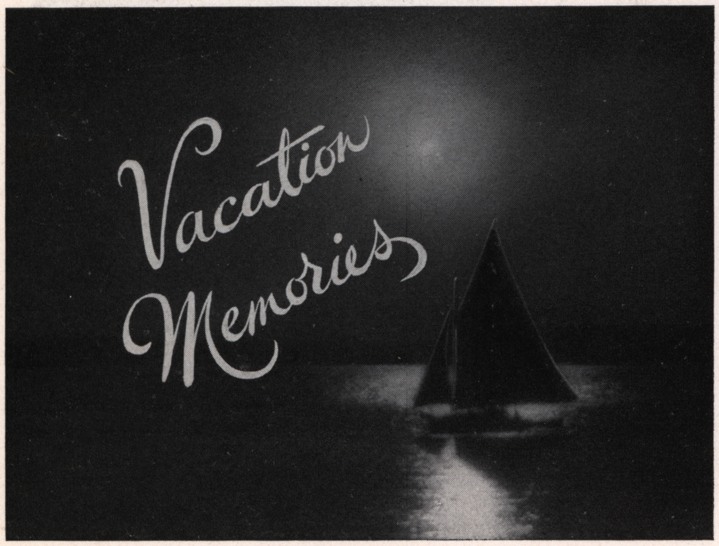
THE attention of those of our readers who have purchased a Ciné-Kodak Titler (and from all reports a great many of you have) is called to the illustration below. This is the first of a series of title backgrounds prepared especially for use in the Titler, which will be published in the News. Just center it in the Titler frame, press down your Ciné-Kodak exposure lever for about ten seconds—as this is an illustrated opening title—and your vacation reels will be off to an interesting start.

Do you remember the six new, modernistic Kodacolor title backgrounds, illustrated and described in our last issue, which are used by us in making either scroll or card titles? The latter style is limited to titles of ten words or less, minimum charge per title, 50 cents, minimum charge per order, $1.00. Kodacolor Scroll Titles, in which the title flows slowly upward on the screen inside of a colorful border, are for titles of twenty or more words. Their cost is five cents per word, minimum charge per title, $1.00. Titles from ten to nineteen words may be had on either two card titles or one Scroll Title. Please specify. Merely take a list of your typewritten or printed titles to your dealer. He will send them to us, and in a few days they will be returned in film form ready to be spliced into your reels.

The cover of that most interesting, free booklet, "Your First Fifty Pictures," is reproduced above. Requests are still being filled. Possessors of the first edition will not need a copy of the second, which is largely a reprint of the original.

Readers of this booklet become continuity-conscious.





This corner illustration may be slipped into the Titler without tearing the page. As this title has a glossy surface, avoid reflections into the camera's lens.

This is a scene from "A Tray Full of Trouble"—and Snooky seems ready for it.

THE WILDMAN OF BORNEO

There's a grand parade, chariot race, strong men, 'n everything in "The Big Show."

FOUR SNOOKY COMEDIES

A TRAY FULL OF TROUBLE

Never have children been so beset by adversity as the two in this picture. And never have children had a more loyal champion than Snooky, the talented chimpanzee, who triumphs over the powerful forces of evil in a thoroughly satisfactory manner. No. 4130; 2 reels; base rental $2.50.

SNOOKY'S FRESH HEIR

This is a day in the life of Snooky, who appears as the henpecked husband of our all-apian family. Snooky is kept busy keeping his offspring out of trouble. The author of "I wish I was a monkey in a zoo, for monkeys haven't anything to do—" was never introduced to Snooky's household. No. 4128; 2 reels; base rental $2.50.

THE ONE BEST PET

This is a picture with enough amusing situations in it for several feature comedies. Father, mother, daughter, baby, Snooky, pig, lions, leopards, wolves, esthetic dancers, and Italian balloon vender are jumbled together with the most ridiculous results. No. 4125; 2 reels; base rental $2.50.

THE BIG SHOW

In this picture the children put on a circus. After a baby nonchalantly hoists two 500-pound weights previously wrestled about by Signor Garlick, the Strong Man, the youngster loses interest and wanders away into trouble. Snooky again saves the day by outwitting the villain. No. 4127; 2 reels; base rental $2.50.

KODASCOPE LIBRARY RELEASES FOR NOVEMBER AND DECEMBER

BABES IN THE WOODS—A FAIRY FEATURE

Here is ideal juvenile entertainment—the breath-taking adventures of Hansel and Gretel, whose stepmother and uncle plot their death in order to obtain the fortune left to the children by their father.

Hansel and Gretel are enticed into the Gingerbread House of the Wicked Witch who wishes to devour them. Gretel pushes the Witch into the very oven in which the Witch had planned to cook Hansel, and they free the King's Soldiers, who had been made into Gingerbread Men by the Witch. They are ferried across the river by the Swans, are captured by the Robber Prince and then rescued by the King's Soldiers. Upon their return to their native village, the wicked stepmother and uncle are punished and Hansel and Gretel dwell happily ever afterwards with the good old Burgomaster and their loving friends.

Babes in the Woods, No. 4133, is four 400-foot reels in length. Its base rental is $6.00.

The Wicked Witch in "Babes in the Woods" stirs up a good fire to receive poor Hansel.

Give them *their own* projector

KODATOY

EASTMAN'S IDEAL GIFT FOR CHILDREN

To you movie-making parents, aunts, and uncles, there's certainly no need to describe the thrills, the fun, the never-waning pleasure children can derive from their own projector. Chances are, you've already thought of giving them one this Christmas.

Their keen enthusiasm is doubly assured if you see to it that their projector is a Kodatoy. For this Eastman product meets every requirement for a sturdy, easily operated toy . . . yet there's nothing "toyish" about its performance.

Kodatoy is simple enough for any youngster to operate . . . strong enough to withstand rough handling . . . as safe for them to play with as the doll house is for sister.

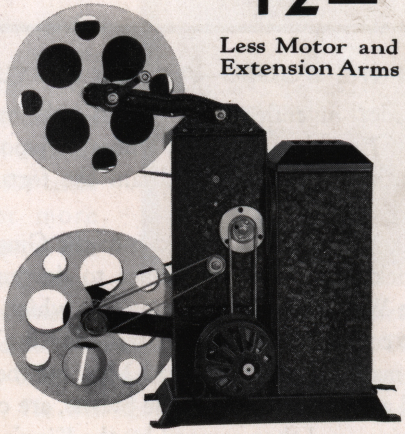
And when they flash their pictures on the miniature "silvered" screen, be there, too, to witness the projection. The clear, sharp, flickerless pictures will make as big a hit with you as with the kids.

Kodatoy uses only 16 mm. Safety Film. It comes complete with two empty 100-foot reels and miniature theater with "silvered" screen . . . all for only $12. What's more, Kodaplays . . . the children's own movie subjects, can be had for as little as 30, 60, or 90 cents a reel.

Stop in today at a Kodak dealer's or at any toy or department store. See Kodatoy in action . . . run it yourself. Then you'll see why hundreds of other movie-makers call it "Eastman's Ideal Gift for Children." Eastman Kodak Co., Rochester, N. Y.

$12.00

Less Motor and Extension Arms



Kodatoy, A. C. hand-cranked model, $12—motor-driven model, $18.50. Universal model, $15—motor-driven model, $25. Extension arms as shown on the Kodatoy above permit use of 400 feet of film at one showing—$2.50.

THE

BIG NEWS FOR
ALL MOVIE MAKERS
ON PAGES 3 AND 4
OF THIS ISSUE!

NOVE